Aristasia Treasure Trove

The Problem with Aristasia Monday, Mar 17 2008

Aristasian Society and Culture and Aristasiansaristasia7:06 pm

Dessie Octavia Vargas wrote:
The problem with Aristasia is that we have to leave it! Those of us who are not fortunate enough to have seceded and live in Aristasia full-time, that is.

I have been a "part-time Aristasian" for nine years now, and it's becoming quite maddening. I always preferred up-to-date movies and clothes and other things, but it was merely a preference until I discovered Aristasia. Aristasia influenced me to actively seek out up-to-date things instead of merely enjoy them when I happened upon them. I bought up-to-date magazines, acquired a lot of the Kadorian and Quirrie ads Coca-Cola has reproduced on refrigerator magnets and coffee mugs and postcards, and while I did not give up post-Eclipse movies and books entirely, an increasingly large proportion of my viewing and reading have become up-to-date. (I didn't watch television in the first place, so that wasn't a factor.)

The result of these years of cultivating my taste for Real things is that now I have become almost unbearably sensitized to the Pit. Movies and statements and things that wouldn't have bothered me before are now like Chinese water torture. I'm especially conscious of this right now because I just visited some relatives and of course they had newspapers around and the television on, two abominations which have long since been banished from my own hestia. Before my personal racination began these things would have been merely dreary or dull, but now accidentally reading one line in a newspaper while I am passing the scrambled eggs can make me depressed for an entire day, and did.

And it isn't merely that bongo things are ugly, though most of them are. (Not quite all; bongos are still human beings, hard as they try to forget it, and they can't help occasionally doing something right.) It isn't merely the immorality, because they're not always being immoral; a bongo commercial I saw this week exhorting youngsters not to use dangerous substances struck me as being every bit as dangerous to those youngsters as the substances themselves. It's the fundamental wrong-headedness that underlies all of it. It seems that everything in the Pit, even things that have a degree of soundness in them, is covered in a layer of slime. Sometimes it is only a thin layer, but it is always there. Miss Ayn Rand, a sagette I disagree with on many things but must nonetheless admire for her genius, once

described the evil she saw as "not Satan with a sword, but a corner lout sipping a Coca-Cola", and another time she said, "Not fire and brimstone, but goo." I couldn't have put it better myself, so I won't try.

I just ordered a kinnie-shiny of up-to-date television commercials and one of up-to-date newsreels. I already have some of Real cartoons, and I've long thought it would be lovely to have a cartoon and a newsreel before the movie when I go to the Magic Cinema. I can imagine the expression on the faces of my unseceded friends who know my tastes when they learn that I intend to interrupt my viewing to watch up-to-date commercials! But I know that it is only going to make me even more frustrated with the so-called world that I have to live in.

One Response »

On Sentimental Religious Art Tuesday, Mar 11 2008

Aristasian Society and Culture and Devotion and Religion in Aristasiaaristasia11:59 pm

Miss Annya Miralene wrote:

In many Catholic religious pictures and statues, as well as many modern Hindu pictures, we see a sentimentality that is absent from earlier iconographic works. These have been criticised as "sentimental" both by traditionalists who deplore their lack of intellectual content and by modern "realistic" rationalists who dislike "prettiness" and prefer the dark and stark as part of their inverted aesthetic. Once again we see the Law of Tamasic Inversion — both the Sattwic and the Tamasic mentality attack Rajasic sentimentality, one from above and the other from below.

Now clearly the traditionalists are right and the modernists are wrong. But what we must reply to the traditionalists is simply that this is the latter end of Kali Yuga. The majority of people are ruled by sentiments and it is important to direct those sentiments upward rather than downward.

To say that sentimental religious pictures are devoid of intellectuality is true on one level. But one must also remember that it is intellectuality that discriminates, intellectuality that decides whether to direct our sentimentality toward images of Dea or (as almost every modern women's magazine seems to do) toward images of sexuality and impure thoughts.

In my view, as a modern, sentimental person, I find sentimental religious art attractive. I like to see pictures of my loving Mother looking sweet and beautiful. I have on my shrine a very pretty picture of Sri Lakshmi that even has little bits of glitter. I also have more traditional icons. I understand that some people genuinely do not like the more sentimental pictures for reasons that are traditional or artistic rather than modernist and cynical. They have more sophisticated tastes than I have. That is quite all right.

What should be remembered is that such sentimental images, for those who do appreciate them, serve only good purposes. They are there to direct the heart upwards, toward Dea. In short, they are Good.

2 Responses »

Beauty and Civilization Monday, Mar 10 2008

Aristasian Society and Culture and Metaphysics, Philosophy and Science: Aristasian Reflectionsaristasia9:16 pm

Modern scholarship, often to its own surprise and consternation, finds itself continually making discoveries that undermine the evolutionist prejudices with which it approaches its task, and confirm again and again the wisdom handed down from the earliest times: that Primordial Maid represented not a lower, but an immeasurably higher state of humanity and that her increasing involvement with the world of matter, the progressive 'consolidation' of herself and her environment, while leading to ever greater developments on the horizontal plane — from language to art, from art to cities — was bought at the cost of a steady decline on the highest plane of all: that of pure Intellect and spiritual vision.

But let us recall that in these relatively early times — let us say, the period of maid fully acclimatised on earth in the first Silver-Age cities — we are still speaking of a state of spiritual refinement, of subtlety and beauty almost inconceivable from our position toward the dark end of the historical cycle. The life of maid, as all traditions agree, was much longer than the hundred years or less enjoyed by the people of the Iron Age, and her wisdom, though descended from its primordial pinnacle was yet majestic. Her vision, while now fixed upon 'things' rather than the Principle, was far subtler than ours, seeing always, though at an ever lower level, the immaterial essences behind material manifestation. Much of what later ages achieved by material force, she accomplished by subtle means which a later age might call 'magic'; and the essential harmony of her being with nature as a whole (being at one with the essence behind it) allowed her to live with but minimal "struggle for existence" and great concentration upon the higher things.

What might strike a modern visitor most about life in these early times would be its beauty — especially if she were enabled, as the people of those times were, to see the subtle forms as well as the outward physical shell of such a civilization. Beauty has always been considered primarily a feminine quality, and as the patriarchal age progressed has been more and more relegated to the position of an inessential and trivial part of life: increasingly the first thing to be sacrificed when 'serious' practical or economic considerations conflicted with it, yet, until very recently, preserved carefully and at times fiercely by the female sex, in her surroundings, her home and her personal appearance.

Plato, so often the spokesman for the traditional consciousness to the early patriarchal West, by no means thought beauty trivial or unimportant. He used *to kalon* — the Beautiful — as a term for the Absolute, expounding the primordial knowledge that all earthly beauty is such only because it participates in the absolute Beauty of the Divine. Beauty is not, as the modern dogma would have it, a mere subjective product of the human brain, but a universal quality that predates the very existence of earthly humanity.

From Primordial Maid

Leave a Response »

Life Theatre Friday, Mar 7 2008

Aristasian Society and Culturearistasia9:13 pm

Life Theatre is the key to much of what happens in Aristasia. Life Theatre, as the name implies, means acting out roles – not for the benefit of an audience but as part of our own lives. In Life Theatre we explore the different people we could be in Aristasia. The same girl may play a blonde and a brunette, a schoolmistress and a schoolgirl, an eastern noblemaid full of ancient dignity and courtesy and a Vintesse Jazz Baby or Quirinelle Jive Bunny.

Life Theatre helps us both to realise our own inner possibilities and populate Aristasia with many different characters. *Personae* are not merely the products of casual roleplay. Some may be adopted merely for a single appearance, but others may take on a life of their own, becoming characters in their own right.

The Aristasian novel *Children of the Void* is the *locus classicus* for Life Theatre. In this book there are some 22 characters but only seven physical bodies. The whole action of the book consists of the interplay between these characters.

Leave a Response »

The Calendar Thursday, Feb 21 2008

Aristasian Society and Culture and The Aristasian Calendararistasia5:20 pm

Moura, the current month, is the last in the Aristasian year. The Aristasian Perpetual Calendar will allow you to see all Aristasian dates for any year in relation to the Tellurian dates and to find all the Aristasian Festivals and Seasons.

This is the Westrenne Calendar, a five-month solar calendar of thirteen 28-day months. It is used in the five Westrenne Provinces, including Novaria, in much of West Arcadia and in a few parts of far-West "Amazonia".

In most parts of the East that are in regular communication with the West, the Westrenne Calendar is used for secular purposes, since it is universally known and very uncomplicated in comparison with some Estrenne calendar systems.

In the West and some near parts of the East it is both the Sacred and the secular Calendar, and that is its status in Aristasia-in-Telluria (although we also tend to use the Tellurian Calendar as a secular Calendar, at least for purposes of cross-reference).

The resemblance of the Aristasian devotional Calendar to the Christian Calendar has been observed, particularly in the festivals of Eastre and Nativity and its stress on the solstices, equinoxes and cross-quarter days. In fact this Calendar is the natural one for Europe because of the divinely-ordained symbolism of its climate and seasons, as it is for the Aristasian West. Even in Telluria it is much older than Christianity.

Also see the Calendar article in the Encyclopaedia Aristasiana.

Leave a Response »

Art Neo in Aristasia Pura Sunday, Feb 17 2008

Aristasian Fashion and Style and Aristasian Society and Culturearistasia2:39 pm

Art Neo is often regarded as equivalent to Tellurian Art Deco, but it resembles only those parts of Art Deco that are theatrical, feminine and sound. It also includes some elements of what is usually termed Art Nouveau. The term is also applied much more broadly than Art Deco – for example, Trentish dance-band music is termed "Art-Neo music".

Art Neo is considered as primarily the art of Novaria which has spread to other provinces: notably neighbouring Vintesse and Trent. Art Neo is not merely an aesthetic style but an applied aesthetic philosophy.

Art Neo in Telluria has been called a "blind aesthetic" because while it provides a counter to the aesthetics of deformism it, unlike them, has no underlying philosophy. It was a healthy aesthetic reaction against the Cult of Ugliness, but it was no more than an instinctive reflex.

In Aristasia, conversely, Art Neo is a deliberate and conscious attempt to adapt traditional aesthetic and spiritual values to the exigencies of a machine age. Art Neo, with its recurring solar motifs and uplifting quality, is a fully considered attempt to come to terms with the "problem of the machine" and bring a machine-dominated world into conformity with the eternal Principles of tradition.

This is possible because technics in Aristasia, rather than growing out of a revolutionary rationalist and anti-traditionalist movement (such as the 17th-century "Enlightenment" in Telluria) have always been seen as the legitimate, if in some respects distant, descendant of traditional Spirit-centred science.

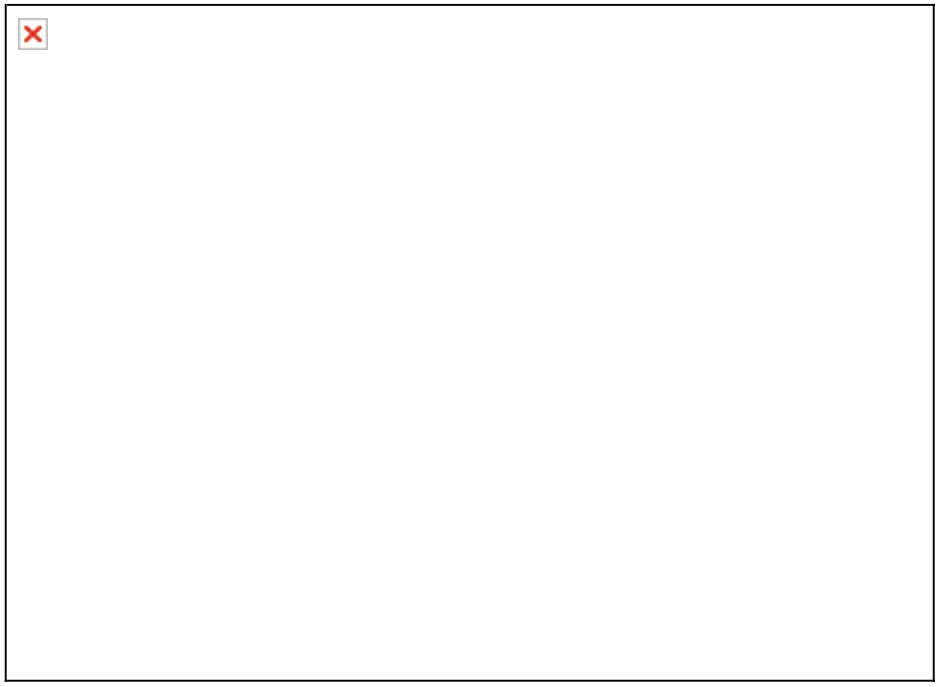
As in Telluria, images and forms from traditional cultures play an important role in Art-Neo style. While in Telluria this is a mere "playing" with traditional forms, albeit frequently with an instinctive feeling for their remythologising depth, in Aristasia this is done with a conscious intention of maintaining and restoring links with tradition and keeping modern culture well-rooted in the sacred and nourishing Ancestral soil.

From Art Neo in the Encyclopaedia Aristasiana

One Response »

Tea and Angelic Music Thursday, Feb 14 2008

Aristasian Chitter-chatter and Aristasian Society and Culture and Aristasiansaristasia3:30 pm



We had a nice impromptu meeting at the Embassy. The house had actually been locked up because of a security problem and nobody had a key. Fraulein Landgrebe and I were standing disconsolately outside the front door like Latchkey Kids sans latchkey (actually we weren't disconsolate at all, we were having a lovely chat). When Miss Yatsenko popped along she had the intelligent idea (why didn't we?) of adjourning to the lovely tea house on the roof.

Since we used to spend all our time in said tea house before the downstairs began to be furnished, I can't imagine why I didn't think thereof. But I then I am well known for being a well-known Chinese snack known as a Dim Shroom.

Then - joy of joys – my beloved Cousin, returned from Japan, was able to pop in and take tea with us.

Miss Yatsenko was talking fascinatingly to Fraulein Landgrebe about music. She is dreadfully expert in the mathematics of musical theory and listens to Bach with a pen and paper, analysing the creative mathematics. To a shroom who loves but cannot even read music, this was more than impressive.

Die Fraulein is a wonderful linguist and organiser, Miss Yatsenko clearly a musical sorceress, dear Yu-chei is far clever at Japanese than my poor smatterings, and so knowledgeable about Chinese as well as being an accomplished Vikhelic artist (and blonde too!) We are surrounded by such clever maidens, I feel more than ever like the family Dim Shroom.

Miss Fraulein quoted an atheist who said "There is no God, but if there were, Bach would be God". Curiously – or perhaps not curiously – this is a wonderfully precise inversion of the truth, for "God geometrises always" as Plato said. Mathematics, as Sai Hermya taught (the very ancient one – not Hermya of Rayapurh), and as the Tellurian Pythagoreans knew, is the very basis of the universe in a way far different from that imagined by modern physics (although the mathematical approach of modern physics perhaps stands to traditional cosmology in the relation of a peasant pidgin to a high sacred language long forgotten).

I too love Bach and much other music, and though I cannot analyse it (I should love to learn) I somehow feel its relation to the Music of the Spheres. I spoke to a wise Ranya once about whether it was meet for a child of the Motherland (even in exile) so to adore the works of the Outlander, and she said "Why, my child, do you suppose it is called music? Because, where it is true and pure it is written directly by the Muse, through the hand of whomever she chooses."

So I feel truly that in Bach I am listening not to the music of a mascul, but of the Angels.

Leave a Response »

Love and Friendship Sunday, Jan 6 2008

Aristasian Society and Culturearistasia1:31 pm

WE CANNOT TELL THE PRECISE MOMENT WHEN FRIENDSHIP IS FORMED. AS IN FILLING A VESSEL DROP BY DROP, THERE IS AT LAST A DROP WHICH MAKES IT RUN OVER; SO IN A SERIES OF KINDNESSES THERE IS AT LAST ONE WHICH MAKES THE HEART RUN OVER.
.... JAMES BOSWELL

The quotation is from a gentleman (the famous biographer of Dr. Johnson), but is it not the most perfect statement of Amity that one has seen in Telluria for a long time?

The word love in the post-Freudian patriarchy of the Tellurian West seems exclusively reserved for parents and children, spouses and fornicators (this confinement of love to purely biological bonds is, of course, closely connected with the popular-Darwinist "animal thesis" of the modernist mythos). The idea of friendship as being a thing so important as to reach the depth and height of love – so common to all traditional and even semi-traditional peoples – seems almost entirely lost.

Thank Dea we still have it in Aristasia.

Leave a Response »

The Feminine Universe Monday, Sep 17 2007

Aristasian Society and Culture and Metaphysics, Philosophy and Science: Aristasian Reflectionsaristasia7:31 pm

The Feminine Universe by Alice Mary Trent is the first systematic exposition of the Perennial Wisdom. It is an attempt to express in the clearest possible terms and in the smallest possible space the Primordial Philosophy accepted and understood in all times and in all places before the aberrations of the modern world. It gives this philosophy in its feminine form – that being the earliest known on this earth.

Ananda Coomaraswamy described traditional societies as "unanimous societies": that is societies not fragmented by conflicting factions and opinions, but united by a single, essential Truth. And this unanimity exists – though often unrecognised—not only *within* all traditional societies, from the red Indian medicine lodge to the Chinese temple, from the Siberian shaman to the Indian guru, from the Platonic West to the Confucian East, but *between* all traditional societies. Each one is founded upon the same essential, unchanging truths, even though they may express these truths in superficially different ways. Each one is a unique expresion of the Sophia Perennis, the primordial, changeless and eternal wisdom that is the common heritage of all humanity.

While many books have been written about this Primordial Tradition, this is the first one to expound it systematically in its salient features. That alone would make it a book of the greatest significance, but, within an extraordinarily short space, this book does much more than that. It also discusses the essentially feminine nature of the earliest traditions and shows the importance of this in the development of the historical cycle and its special relevance to the developments of the last few decades.

Writers such as René Guénon and Ananda Coomaraswamy have expounded the Sophia Perennis in many volumes. They have done so from a purely metaphysical and Traditional perspective (which is necessarily the highest and truest). While this book certainly expounds metaphysical Truth. which is indeed its very core, it also examines the consequences and ramifications of traditional thought from a lower, more 'human' perspective. It takes a fresh look at post-Enlightenment culture, analysing both its faults and its virtues, and shows how, even up to the earlier 20th century, the Traditional spirit remained vital in the aesthetic and cultural life of the Western world. What is necessary is to distinguish between those 'modern' developments that are legitimate Final Fruits and those which are truly malignant aberrations.

In the light of this, the book examines phenomena which Guénon and Coomaraswamy did not live to see and comment on: the cultural collapse of the 1960s with its complete inversion of normal values, and most terrible of all, the destruction of femininity and the creation of an unbalanced world in which the Masculine Principle has come to dominate the culture absolutely, extirpating femininity even from the heart of woman herself. This book explains the traditional value of femininity and its essential superiority. It exposes the modern attack on femininity and the absurd doctrine that this cosmic Reality is the result of 'social conditioning'. It shows how what is being lost by the totalitarian imposition of an all-masculine culture is something of immeasurable importance to our spiritual health and our very survival.

The Feminine Universe, a 128-page paperback, can now be bought via PayPal for $19.99 (approximately £10) including postage. *See The Ancient Wisdom*

4 Responses »

What is A Fountain of Youth? Thursday, Aug 16 2007

Aristasian Society and Culturearistasia5:42 pm

Susan asked:

I notice Justine has just bought our Mistress of Ceremonies a Fountain of Youth. I am tempted to try one myself, but – yes, I'll bite – what *is* a Fountain of Youth?

The reply came:

You cannot *bite* it, dear Susan, you must drink it. The Fountain of Youth owes its name to a Trentish song entitled "The Babes in the Wood", which tells the story of two destitute blonde orphans in the wood, who were rescued and given all sorts of delightful things such as:

Too many cars, too many clothes,
Too many parties and too many beaux.

[Textual critics surmise that *beau* is a synonym for a brunette] until in the end:

The whole town agreed
That the last word in speed
Was the two little babes in the wood.

Well, on their way to this fate-better-than-death, the babes make an historic discovery which is crystallised for posterity in the immortal lines:

And they found that the Fountain of Youth
Was a mixture of gin and vermouth.

And so it is. The blonde versh involves equal parts of gin, vermouth and sugar syrup, 'cause blondes like them sweet. Incidentally, the text, you will note, seems to imply a rather odd pronunciation of the word *vermouth*. I don't know how you pettes pronounce it, but here in Yvyanne it is generally pronounced VARm'th (with the accent on the first silly).

Leave a Response »

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